

PATHWAYS

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INTERPRETIVE LANGUAGE ACTIVITIES

Storytelling :

Most educators are convinced of the benefits of telling stories daily to children of all ages. Children who listen to stories develop imaginations and are able "to see the pictures" because the mechanical aspects of reading are put aside. Recent research also indicates that young children who are read to will mature into better readers and more fluent users of language.

Tips for Storytelling : Storytelling is more than just reading aloud a story. These tips may help you and your students become more effective, imaginative storytellers.

1. Don't retell the story word for word. Since the personal style of the storyteller contributes to the quality of the storytelling experience, memorize only major sequences of events and key phrases. Vary the rest of the story in your own style.

2. Practice telling the story by yourself, before performing in front of an audience. A storyteller can improve by listening to himself or herself tell the story.

3. Prepare props, such as cut-out felt characters and costumes, only when necessary. Instead, retell exciting stories that will excite students without the use of props.

Puppetry :

Puppet shows hold fascination for children and adults. Students who a moment before complained, "I can't think of what to say" are suddenly released when it is the puppets who do the talking.

Buying and Making Puppets : Durable, inexpensive puppets can often be purchased in a toy department or a toy store. Shop for the generic kind—a dog or elephant, a basic bird, a human face that can be decorated or manipulated to fit a specific role. Avoid puppets that promote stereotyping and the "cute" puppets that call attention to themselves but would not fit into a story.

There is an advantage in making puppets, however. The students' attention is directed to features that show character traits in a specific story, play, or poem. In order to leave time for

using the puppets in a production, select one of the following easy-to-make puppets.

1. Fist puppets : A simple fist puppet may be no more than an old sock stretched over the hand and adjusted so that the curved palm of the hand opens and closes like a mouth. The face of the fist puppet can be dabbed on with tempera paint or constructed from yarn, buttons, and sewn-on shapes of cloth.

2. Stick puppets : A stick puppet may consist of a painted or cut-paper face on a flat surface such as a paper plate stapled or pasted on the end of a flat stick.

3. Hand puppets : A hand puppet is more elaborate. Its head is made of *papier-mache* or other lightweight material, such as cotton or crushed paper with heavy paper covering. Features are applied with poster paint. The puppet's eyes should be larger than life for emphasis. A cardboard cylinder to fit over the index finger is embedded at the neck of the puppet. The costume can be cloth, cut and gathered at the puppet's neck, with sleeves that fit over the puppeteer's thumb and fifth finger.

Practice and Performance : Give students time to experiment with their newly constructed puppets — to play with voice and movement. When they are ready to perform, they may present the puppet show as Story Theater, where one or more readers read the story while puppeteers manipulate the puppets to show the action. The puppeteers may also perform the story on their own, using creative dramatics techniques to improvise dialogue and gestures. Finally, scripts may be selected or prepared. Some students may read the speeches while other students manipulate the puppets; or the puppeteers may speak the puppets' dialogue as they manipulate them.

Choral Speaking :

Drawing Upon the Flow and Feel of Words : "Star light, star bright, first star I've seen tonight". These simple, clear words, memory-

cued by rhythm and rhyme, invite instant playback. The invitation "Now say it with me !" puts the choral-speaking mechanism in motion.

Almost every rhymed and metered poem in the primary grades can be enhanced through choral speaking. In addition, shared speaking encourages participation without risk. Shyness, fear of making mistakes, and the embarrassment of forgetting lines are all overcome as one speaks with the group. Choral speaking is also especially effective with less proficient students.

The technique is also an aid to reading and listening skills, particularly when used in the early years. As students recite together, they may rely partly on memory, partly on listening to others, and partly on print to guide them. In this way, the "difficult" words become familiar in print.

Avoiding the Singsong Pitfall : In choral reading, metered poetry may begin to sound "sing-song," a mere exercise in reciting rhythm without the intended interpretation of meaning. One way to avoid this pitfall is not to confine intermediate-grade choral reading to rhymed and metered poetry. An alternative is to let the sing-song measure of a metered poem run half its course, and then begin to introduce variety into the reading. Another way is to concentrate on the poem's meaning. You might begin by reading a few lines of a poem and asking questions like these. "Who is saying these lines? How should the lines be said—in a puzzled voice, in a sad voice with a laughing tone? What is happening in the poem? How can we show this feeling with our voices?" Such attention to meaning, woven with nonsense poetry, will help direct the rhythm and sound away from a singsong pattern and toward vocal variety in pace and volume.

Another way to avoid singsong interpretations is to provide the choral reading so that not speakers read *all* of the lines. Some lines can be read in unison by all speakers, but other lines will be read by a subgroup or by one speaker.

Creative Dramatics/Improvisation :

Creative dramatics may begin soon after a story or a poem is read. During the discussion that follows the reading, the teacher says, "Show us what you mean." A student gestures, mimes a series of actions, or speaks in a certain way to demonstrate a character or a description, from such a simple beginning can come the activity often called *creative dramatics*. Creative dramatics is especially valuable for developing skills of inference, as students must infer the actions and motives that characters would be likely to display within the framework of the story. The inferring activity shapes and implements both action and motive. It thus goes a step beyond the more passive inference brought forward through discussion.

First Steps : Creative dramatics develops gradually. Begin by having students identify *one* crucial scene they would like to play. Then have them "try on" characters and develop gestures, facial expressions, and a manner of speech for each. Lines of dialogue may be quoted directly from the story, but memorizing should not get in the way of the playing. Instead, encourage players to *improvise* dialogue in the spirit of the story and scene.

Once the improvisation is under way, there may be a tendency for the scene to go on and on. If this happens, stop the action. (A signal from you, such as the single word "Curtain," can be used to stop the action without embarrassing anyone.) Immediately ask students to evaluate the playing: "What was strong in the playing? What seemed to be going wrong?" At this point, ask the group, players and observers alike, to reread the scene.

The single-scene sessions should be brief, perhaps no longer than ten minutes in primary grades and fifteen minutes in intermediate grades. Frequent sessions, perhaps two per week, are recommended by most experts as the best way to move from creative dramatics to meaningful dramatic interpretation.

Interpretive Oral Reading :

Sharing Interpretations : To interpret a story or poem well requires practice and concentration. The interpretive activity should follow careful silent reading of the selection and incorporate insights gained through discussion. Interpretive oral reading usually implies an audience — one or more listeners to whom the reader presents his or her interpretation.

The key to interpretive reading is *concentration*. Readers must learn to concentrate on finding the image and the feeling they want to impart and to work steadfastly toward that goal in their oral reading. Listeners, too, must learn to concentrate their attention on the speaker in ways that make the speaker feel comfortable and show their interest and involvement. Here, then, are seven suggestions you can make to help students in your class read aloud interpretively and listen attentively :

1. Find a selection, a stanza from a poem, or a scene from a story that you really want to read aloud to others.

2. Figure out why you have selected it. If it is funny, what makes it funny? the language? the action? the surprise? If it is scary, what makes it so? frightening words? a gradual buildup to a big scare?

3. Now visualize the images or the pictures behind the words. If you "see" the pictures in your mind as you read the selection aloud, your listeners will see them too. Sometimes it helps to tell yourself all about the pictures you imagine. Add ideas that the author did not tell you, using your imagination as you read.

4. If the story or poem has action, try imitating the action as you practise reading. Then leave out the movement and try to show the action with just your voice.

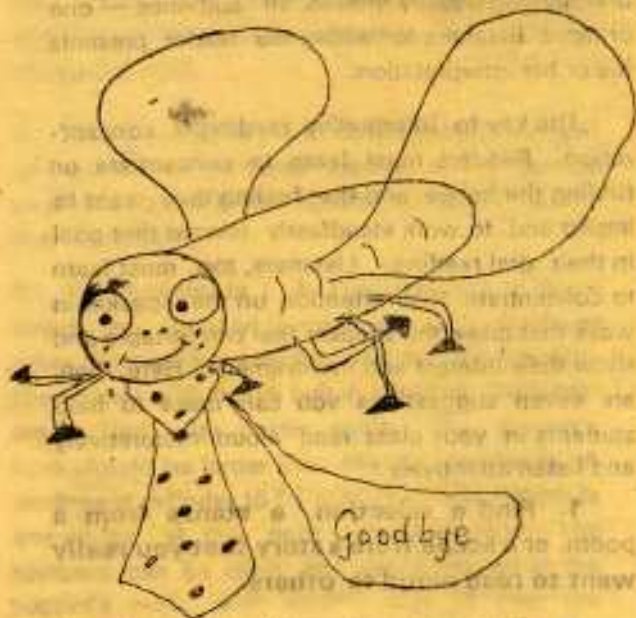
5. Practise reading until you do not have to look at the words all the time. Then read the selection to an empty chair.

—Continued on page 8

PRONUNCIATION POEMS

FOR

RHYMING WORDS



ai

Here's a fly
Wearing a tie
Saying good bye
With a cry.



o

Here's a cock
Standing on a rock
Wearing a sock
Holding a clock.



ea

Here's a bear
Sitting on a chair
Holding a pear
Combing his hair.



at

Here's a cat
Sitting on a mat
Wearing a hat
Looking at the rat.

These are pronunciation poems which can be put up on the board for children to complete the rhyming words after looking at the pictures carefully. These are slightly modified versions of verses written by C. J. Crutchley and can perhaps be used at Standard I or II level. The phonetics to be stressed are given with each picture.

Children may then be asked to draw their own picture for this poem.

Here's a goat
Sitting in a boat
Wearing a coat
And writing a note.

With a little help, they could compose such poems on their own too.

These ideas have been borrowed and compiled from an English Teaching Journal.

Saroja Sundararajan
Madras

A TEACHER'S ALPHABET

A teacher is

An Actor, playing to an audience of students

A Buffer, often between parents and students

A Caring Confidante, helping students cope with crises

A Dedicated Director of student activity

An Energy machine, who keeps on going.....

A Friend, available when needed

A Guide, who helps but does not tell

A Human being, who can make mistakes

An Innovative Individual who influences imaginatively

A Jack of all trades, good with his hands

A kind person who lends a sympathetic ear

A Learner..... life long !

A Mathematician, forever tallying marks

A Nation-builder, moulding future generations

An Organiser of learning experiences

A Painter, creating beauty with words

A Questioner..... always seeking answers

A Receptive Researcher, looking for better ways

A Systematic activator of young minds,

A Trier, who doesn't give up easily

An Understanding Umpire, who doesn't take sides

A Value-oriented leader of a group

A Workaholic, wading through endless corrections

An X-ray machine, who sees behind his back

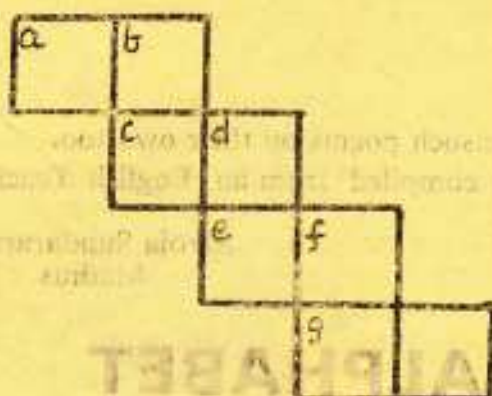
Always young at heart

A Zealous person, taking students for zero to zenith.

MATHS FUN

Take the drudgery out of mathematics practice by using ideas like these to liven things up. Each of the ideas given here can be adapted in a variety of ways.

A. Cross-Number Puzzles :



Clues

Across

- a. 4×3
- c. 8×9
- e. 6×7
- g. 4×4

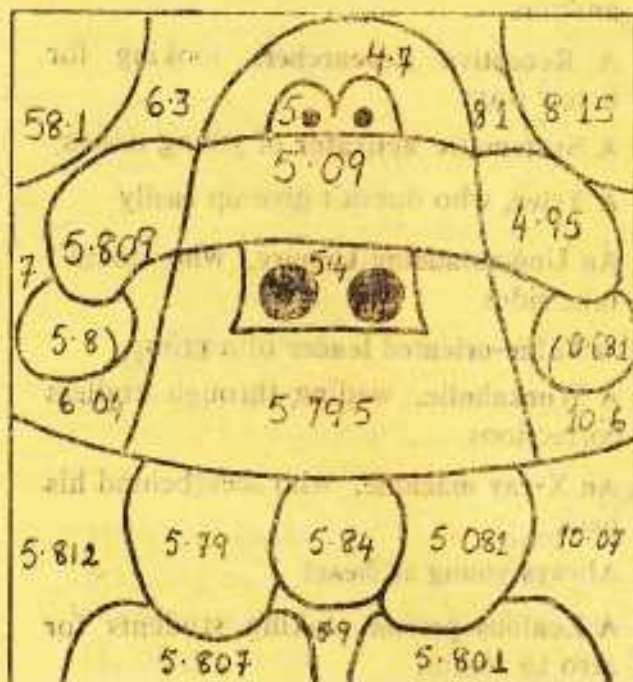
Down

- b. 9×3
- d. 6×4
- f. 3×7

Obviously the ladder can be extended in either direction. Such an exercise can be used for practice in the four operations—addition, subtraction, multiplication, division—apart from simple numerical/verbal problems which can be done mentally (without the use of paper and pencil).

A full size crossword puzzle may also be developed, where numbers replace letters in the blank boxes.

B. Mathematical Pictures :



In the sample given alongside, students are required to shade in all portions that have numbers less than 5.81 written on them.

Variations could include identification of numbers more than a given number. Depending on the age of the children use whole numbers, fractions and decimals. Students could be required to shade in all portions containing fractions equivalent to a given fraction. Make the exercise more complex by giving more than one criterion to look for and a colour code for each criterion.



This picture requires solution of several problems. The dots are then to be joined in the same sequence as the answers. Here are the questions. Try your hand at them.

Older students might enjoy a mixed bag of problems like these. Younger ones could practice several problems of the same kind.

- | | |
|--|--|
| a. $\frac{1}{5}$ of 25 | l. $\frac{1}{2} (3 \times 14)$ |
| b. A tenth of century = years | m. $\frac{1}{3}$ of 33 |
| c. 30% of 10 | n. $\frac{4}{5}$ of 40 |
| d. Half a dozen | o. 2^4 |
| e. $\frac{5}{4}$ of a dozen | p. Three times thirteen |
| f. $\frac{5}{12}$ of an hour = min | q. $\frac{1}{2}$ of $28 + 10$ |
| g. $\frac{3}{2}$ of 20 | r. $\frac{12 \times 7}{21}$ |
| h. $\frac{1}{3}$ rd of 100 = $\frac{1}{3}$ | s. Three less than $\frac{4}{10}$ of 100 |
| i. The LCM of 3 and 4 | t. The magic number 3^3 |
| j. Number of days in two weeks | u. Nothing |
| k. Two score plus ten | v. $\frac{1}{3}$ of $\frac{1}{2}$ of 28 |

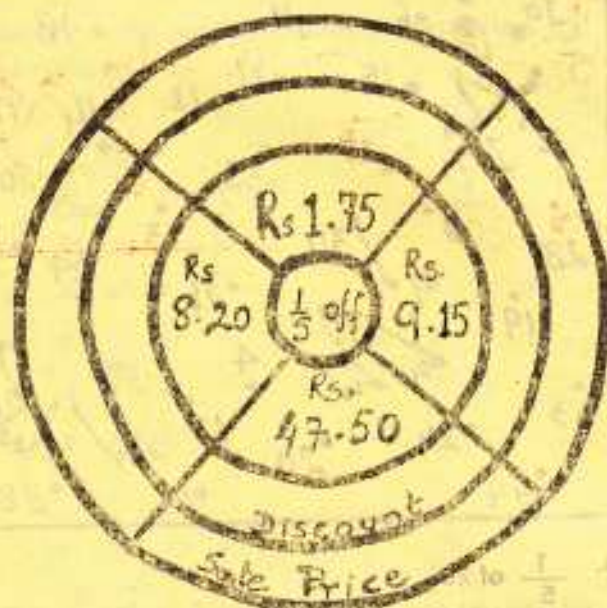
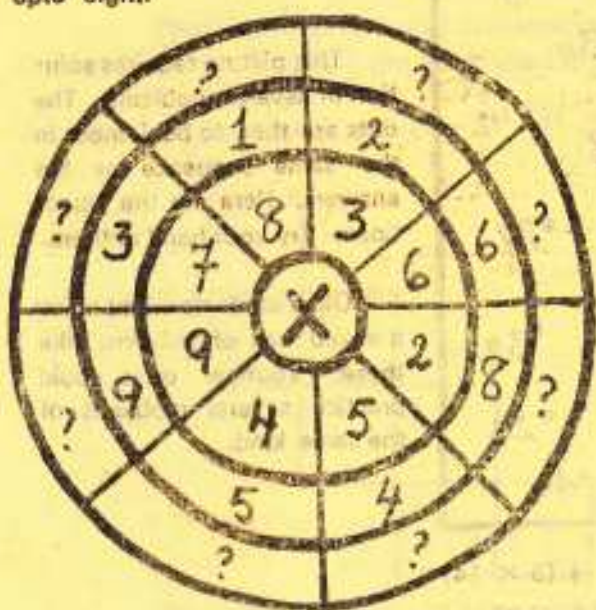
Steps in making up the puzzle :

- First draw your picture.
- Mark several points along the outline, not too far apart from each other. Remember they will be joined by short straight lines.
- Make up list of practice problems.
- Number the points on the outlines using the answers to the problems, *in the same* sequence.
- Fill up the picture with several dummy points and draw its frame.

Obviously this works best as a worksheet. If you wish to re-use the pictures, draw them on card, punch holes at all the points and let children join only the correct holes with coloured thread or wool. Cards containing the problems must be kept to match each picture. The answers can be written in a notebook and checked by the teacher, if desired. For the very young, the 'sums' could be single digits used for addition, subtraction and multiplication.

C. A Mathematical Wheel :

Cut the four circles out of cardboard or mount board. Fix them one on top of the other such that they can rotate with respect to each other. The number of segments can be increased upto eight.



Use this wheel for simple operations. Place the sign in the middle and rotate the second and third wheels so that the segments are aligned. Students are required to perform the operation and give the answer for insertion into the outermost segment.

The wheels may be covered with coarse brightly coloured casement cloth. Number cards cut out of calendars, mounted on stiff paper backed with a small piece of sandpaper will stick to the cloth. Used this way, a large wheel becomes a drilling aid for the whole class. Students or the teacher can fix the answers in place. By rotating the wheels several sets of problems can be worked out by the students.

Another way is to make a wheel with only three circles. Students are required to call out or write down the answers.

Yet another possibility is to draw several sets of exercises on a stencil, duplicate the number of copies required and give each student a worksheet.

Instead of using whole numbers, use fractions and decimals and let older students practice mental manipulations with such numbers.

The second figure shows another possible use of the wheel. Here too the discount can be a percentage instead of a fraction.

[Contd. from page 3]

approximately 3 metres or more away from you. Look often at the chair as you read. If the chair were alive, could it hear you? Would it like hearing the selection the way you are reading it?

6. For intermediate grades : Identify the purpose of each scene in a story or stanza in a poem. Write one phrase that tells that purpose — for example, to scare, to surprise, or to win sympathy. Then keep that purpose in mind as you read. Write the purpose on a sign and put the sign on your practice chair. Stop in the middle of your practice reading and ask yourself, "Am I reading to show that purpose?"

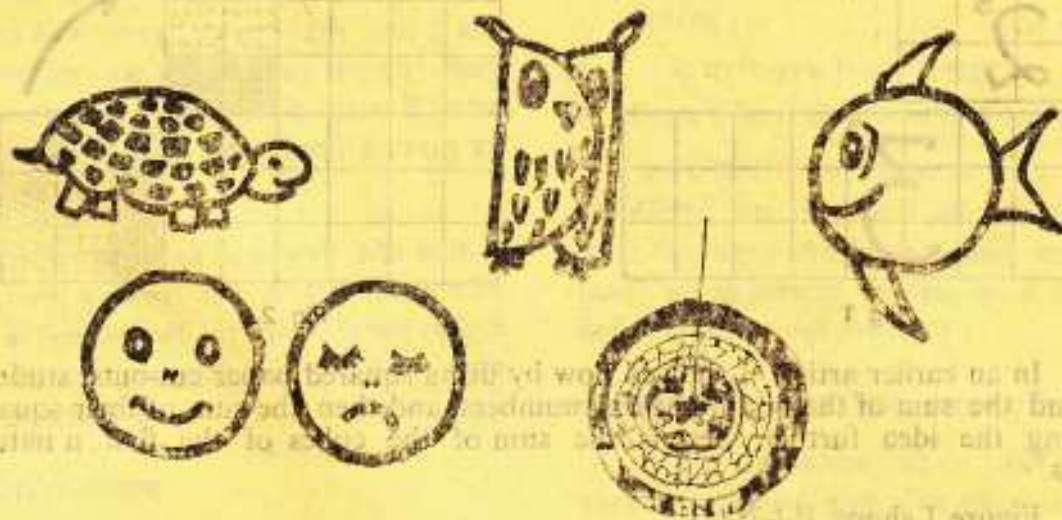
7. After you have the pictures and the purpose in mind, try experimenting with the volume and pace of your voice. Vary your voice from almost a whisper to almost a shout, from very fast to very slow. Then use

some of this variety to help your listeners get the purpose in your reading.

Improving Oral Reading : Interpretive oral reading improves with praise, if the praise is specific. "You read that with a great deal of expression" is not specific enough; it does not tell the reader what he or she did effectively. A more useful comment might be, "I could hear the ghost rattling the dishes when you read that scene" or "I felt the sorrow of the man and woman when the girl told them she had to leave."

Improving Listening Skills : Listeners to interpretive oral-reading performances have opportunities to improve their listening skills by focusing their attention on the speaker, remaining quiet, and not providing distractions. Help students by adjusting seating and lighting to promote a good listening environment. A discussion of audience etiquette will also help.

PAPER PLATE PHANTASIES



Use circular paper plates of varied sizes to create animals. Some examples are shown in the top row. The owl is made up of two halves of a paper plate cut and joined together. Features such as the tortoise's head, ears, fins, legs and tails are stuck on. Body details may be painted on using crayons, a thick felt pen or even poster paint. In the case of regular patterns as on the tortoise, try pasting on cut-outs of differing shades of brown. Experiment with paper of different textures: crepe paper, glazed paper, pastel paper and felt paper. What other animals can you create? Suspend them from broomsticks using fine sewing thread and create "Zoo mobiles".

Two circular plates used together can create an aquarium. Paint the background of one plate blue and paste on fish cut-outs in bright colours. Cut the central portion out of the other plate to create a window. Stretch clear plastic sheet or colourless cellophane paper over it. Gum or staple the two plates together along the edges and suspend your aquarium where it will catch the breeze. Can you use three plates and create the same effect on the other side too?

Paper plates lend themselves easily to the drawing of faces. Mount them on flat sticks (or old rulers) and dress them up for use as puppets. Bits of wool make up the hair; features are painted or pasted on. Think of a variety of materials to use—buttons, thread, paper wire and so on.

The last illustration is of a paper decoration consisting of three concentric rings cut out of paper plates of the same size. Place them one on top of the other and mark the common centre (how?) before you start. This will ensure that the rings are concentric. Join them with a piece of string as shown.

MATHS CLUB IDEAS

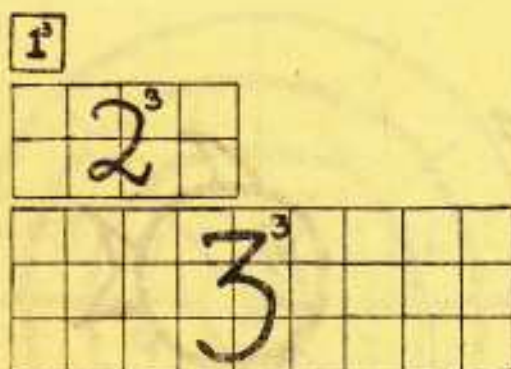


Fig 1

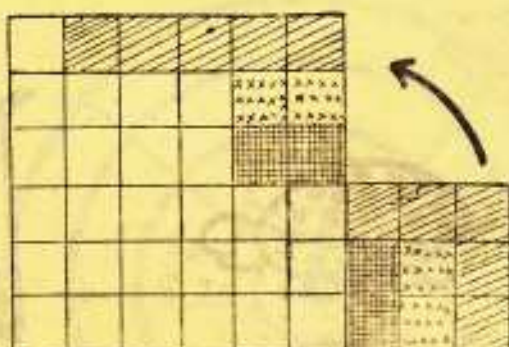


Fig 2

In an earlier article, I showed how by using squared paper cut-outs, students could find the sum of the first n natural numbers and then the sum of their squares. Extending the idea further, here is the sum of the cubes of the first n natural numbers

Figure 1 shows $1^3 + 2^3 + 3^3$

Figure 2 shows how the unit squares can be moved to result in a perfect 6×6 square. $1^3 + 2^3 + 3^3 = 36 = 6^2$

Here $n=3$, and each side of the square $= \frac{n(n+1)}{2}$ or $\frac{3 \times 4}{2} = 6$

As a general rule, therefore, we state

$$\sum_{n=1}^n n^3 = \left[\frac{n(n+1)}{2} \right]^2$$

Summing up the three exercises,

$$1 + 2 + 3 + \dots + n = \frac{n(n+1)}{2}$$

$$1^2 + 2^2 + 3^2 + \dots + n^2 = \frac{n(n+1)(2n+1)}{6}$$

$$1^3 + 2^3 + 3^3 + \dots + n^3 = \left[\frac{n(n+1)}{2} \right]^2$$

Saroja Sundararajan

A Correction

Please refer to the article : Simple Electricity Experiments for the Middle School (Pathways Feb., 1991). I would like to point out to readers that in experiment 1, we used a small coil of wire to heat the water. It was made by winding about 25 cm of wire around a pencil.

— Krishna Venkat

मनोरंजक क्रिया-कलापों द्वारा भाषा शिक्षण

प्रायः नित्य पति का शिक्षण-कार्य इतना नीरस हो जाता है कि शिक्षक संभवतः पढ़ाते जाते हैं और छात्र-मन उस एक रसता से ऊब कर इधर-उधर भटकने लगता है। एकाग्रता के प्रभाव में शिक्षक की बात उसके कानों तक पहुंचती है, परन्तु वह समझ नहीं पाता है।

इस एकरसता को भंग करने और कक्षा के वातावरण में नवीनता लाने के लिए शिक्षक अनेक प्रकार के क्रिया-कलापों को अपनी शिक्षण-विधि में स्थान देते हैं। कुछ इसी प्रकार के क्रिया-कलाप नीचे दिए जा रहे हैं।

I निर्देश-पालन

अधिकतर यह देखा जाता है कि छात्र परीक्षा देते समय प्रश्न-पत्र में दिए गए निर्देशों को ध्यान से नहीं पढ़ते हैं और उत्तर लिखना शुरू कर देते हैं। निर्देशों को ध्यान से पढ़ने का अभ्यास बनाने के लिए निम्नलिखित अभ्यास को कक्षा में करवाया जा सकता है। प्रत्येक विद्यार्थी को निम्नलिखित बातें लिख कर या छाप कर दी जाएं। निर्देश के अनुसार करने का आदेश दें।

1. कुछ भी करने से पहले ध्यान से पढ़िए।
2. इस पृष्ठ में ऊपर के कोने में अपना नाम लिखिए।
3. प्रश्न दो के नाम शब्द को रेखांकित कीजिए।
4. इस पृष्ठ में ऊपर के बाएँ कोने में पाँच चतुर्भुज बनाइए।
5. प्रत्येक चतुर्भुज में X का चिह्न लगाइए।
6. प्रत्येक चतुर्भुज के चारों ओर एक-एक गोला खींचिए।
7. शीर्षक के पास अपने हस्ताक्षर कीजिए।
8. शीर्षक के बाद हाँ, हाँ, हाँ लिखिए।
9. प्रश्न 9 के चारों ओर गोला खींचिए।

१०. इस पृष्ठ के नीचे बाएँ कोने पर X का चिह्न लगाइए।

११. X के चारों तरफ त्रिभुज बनाइए।

१२. त्रिभुज के चारों ओर एक चतुर्भुज बनाइए।

ये सब क्रियाएँ कक्षा में प्रत्येक छात्र से करने की कहिए। बाद में शिक्षक यह पता लगाएँ कि किसने किस प्रकार और कितने निर्देशों का पालन किया। यह भी समझाएँ कि स्पष्ट रूप से लिखे गए निर्देशों का पालन नहीं हो पाता है।

II श्रुतलेख के द्वारा रिक्त स्थान पूर्ति

प्रस्तुत क्रिया-कलाप दो-दो छात्रों के जोड़ों द्वारा किया जाएगा। इसके लिए दो प्रकार के रिक्त स्थान वाले शीट्स बनाए जाने चाहिए। प्रत्येक वाक्य को दो भागों में बाँट कर एक भाग शीट पर लिखा होना चाहिए। और भाग दूसरे कागज पर। उसके बाद दो छात्र परस्पर उसे एक दूसरे को श्रुतलेख के रूप में बोल कर लिखने जो उनके कागज में लिखा है और छात्र रिक्त स्थान भरेंगे।

उदाहरण :-

प्रथम छात्र

..... बहुत गर्मी थी।
बस में.....
.....
बस में खड़ा था। तभी एक बच्चे.....
..... युवक ने
भट से.....
..... चोट.....
युवक..... बस स्टेन्ड
पर.....

द्वितीय छात्र

उस दिन.....
बहुत भोज थी।
 एक सुन्दर और हृष्ट-पुष्ट युवक.....
।
के रोने की आवाज
 आई।बच्चे
 को उठा लिया। बच्चे को.....
लग गई थी।
 बच्चे को लेकर.....
 उतर गया।

पहला छात्र अपने पृष्ठ में लिखे हुए अधूरे वाक्य को पढ़कर दूसरे छात्र को उसके रिक्त स्थान को भरने को कहेगा। दूसरा छात्र सुनकर उस रिक्त स्थान को भरेगा और वाक्य का आधा भाग जो उसके पृष्ठ पर लिखा है उसे पढ़कर पहले छात्र को भरने को कहेगा।

III कथानुमान

प्रस्तुत क्रिया-कलाप में कक्षा के छात्र दो दलों में बँट कर प्रतियोगिता के रूप में कर सकते हैं। कहानी का शीर्षक लिखकर कहानी में प्रयुक्त सभी शब्दों को क्रमशः अंक दें। फिर सभी अंकित शब्दों को वर्णमाला के क्रमानुसार लिख लें। श्याम पट्ट पर अथवा किसी चार्ट पेपर पर कहानी में प्रयुक्त शब्दों के लिए रिक्त स्थान रख कर उसके अंक लिखें। कहानी के शीर्षक के आधार पर बारो-बारी से दोनों दलों को कहानी में प्रयुक्त शब्दों का अनुमान करने के लिए कहें। दल द्वारा बोले गए शब्दों यदि कहानी में हैं तो उनको रिक्त स्थान उनके लिए दिए गए अंकित रिक्त स्थानों में लिख दें। सही शब्द बोलने वाले दल को अंक प्रदान करें। यह क्रिया कलाप तब तक चलता रहेगा जब तक सभी रिक्त स्थान भर कर कहानी पूरी नहीं हो सकती। सर्वाधिक सही शब्द बोलने वाला दल विजयी होगा।

कहानी :-

प्रौढ़ महिला और पुस्तकों की दुकान का बेरखा सहायक

मैं एक दुकान में कुछ किताबें देख रहा
 1 2 3 4 5 6 7 8
 था, तभी एक प्रौढ़ महिला मेरे पास आई
 9 10 11 12 13 14 15 16
 और मेरी तरफ एक पुस्तक सरकाते हुए बोली,
 17 18 19 20 21 22 23 24
 मैं इसे लूँगी मैंने उत्तर दिया, ले लीजिए
 25 26 27 28 29 30 31 32
 माता जी। पर पहले उसके दाम तो दीजिए
 33 34 35 36 37 38 39
 तब मैंने महसूस किया कि शायद वह सोच रही
 40 41 42 43 44 45 46 47 48
 है कि मैं दुकानदार का सहायक हूँ। मैंने कहा
 49 50 51 52 53 54 55 56 57
 मैं तो स्वयं खरीदार हूँ दुकानदार नहीं। तब
 58 59 60 61 62 63 64 65
 वह चली गई और जाते जाते मुड़कर बोली
 66 67 68 69 70 71 72 73
 अब मैं समझी कि तुम मेरे साथ इतनी बेरखी
 74 75 76 77 78 79 80 81 82
 से क्यों बोल रहे थे।
 83 84 85 86 87

(अ) आई 16, और 17, और 69, अब 74
 (इ) इसे 26, इसके 36, इतनी 81, (3) उत्तर-29
 (ए) एक 2, एक 11, एक 20। (क) कुछ 5,
 किताबें 6, किया 43, कि 44, कि 50 का 55,
 कहा 57, कि 77, क्यों 84, (ख) खरीददार 61,
 (ग) गई 68। (घ) चली 67, (ज) जाते 70,
 जाते 71। (त) तभी 10, तरफ 19, तो 38,
 तब 40, तो 57, तुम 78। (थ) था 9, थे 87।
 (द) दुकान 3, देख 7, दाम 37, दीजिए 39।
 (न) नहीं 64। (ब) रहा 8, रही 48। (म) मेरे 14,
 मैं 1, मैं 4, महिला 13। (ल) ले 31, लीजिए 32।
 (श) शायद 45, (य) वह 46-65। (स) सरकाते
 22, सहायक 51, सोच 47, साथ 80। (ह) हुए
 23, हूँ 55, हूँ 62, रहे 85।

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18

19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42
43	44	45	46	47	48
49	50	51	52	53	54
55	56	57	58	59	60
61	62	63	64	65	66
67	68	69	70	71	72
73	74	75	76	77	78
79	80	81	82	83	84
85	86	87			

IV रिक्त स्थान पूर्ति

रिक्त स्थान पूर्ति उपयुक्त मुहावरों या कहावतों द्वारा इस क्रिया कलाप में की जाती है। समय निर्धारण की सूचना शिक्षक ताली या सीटी द्वारा दे सकते हैं। प्रत्येक रिक्त स्थान की सूचना ताली या सीटी द्वारा दी जाती है। इस बीच में छात्र मुहावरों द्वारा वाक्य पूरा करेंगे। इस प्रकार यह क्रम चलेगा शिक्षक सही प्रयोग से अवगत करा देंगे।

उदाहरण :-

.....दीपक प्याले में रखे गुलाब जामुनों
.....। पत्र देखते-ही देखते उसने सारा
.....। गुलाब जामुन उसकी छोटी
बहन..... रह गई परन्तु उसके बाद
उसने रो रोकर सारा घर..... उसकी
आर्खों से..... लगी।

मुहावरे :-

सिर चढ़ा टूट पड़ा, भाफ कर दिए हाथ
मलती, गंगा जमुना बहने लगी, भिर पर उठा लिया।

V क्या इनका कुछ अर्थ है ?

निम्नलिखित वाक्यों को छात्रों के लिए शिक्षक पढ़ेंगे। छात्र एक सादे कागज पर तीन खाने बनाएंगे पहले में सार्थक दूसरे में निरर्थक और तीसरे में सम्भावित लिखेंगे पढ़े गए वाक्य को सुनकर यह निर्दिष्ट करेंगे कि कहा गया वाक्य किस श्रेणी में आता है। उसी खाने में वाक्य का अर्थ लिख देंगे। बाद में शिक्षक सही उत्तर बता देंगे। उससे बोधप्रता में अर्थ समझने का अभ्यास होता है।

उदाहरण :-

1. लुजुराही खाने की वस्तु है।
2. भूत जीवित होते हैं।
3. पेड़ आकाश में उगते हैं।
4. बन्दर आदमी के पूर्वज हैं।
5. कभी पिताजी भी बच्चे थे।
6. बच्चे तो वेमलब रोजे हैं।
7. एक रुपये में सौ पैसे होते हैं।
8. सिंह एक हिंसक पशु है।
9. हरीश सिर पर पैर रख कर भागा।
10. बिल्लियों को भी ठंड लगती है।

VI कानों सुनी बातों के बदते रूप

शिक्षक द्वारा कक्षा को दलों में बांट कर दोनों को दो पंक्तियों में खड़ा किया जाए। प्रत्येक पंक्ति के पहले छात्र को एक अनुच्छेद लिख कर एक कागज दिया जाए। अनुच्छेद के स्थान पर काव्य पंक्तियां भी हो सकती हैं। दोनों को एक ही पंक्तियों की जानी चाहिए और स्मरण रखना चाहिए कि किसी भी पंक्तियों का कोई भी छात्र दोहराए नहीं और केवल एक बार ही इतनी धीरे बोले कि दूसरे दल वाले छात्र उसे सुन न पाएँ केवल उसके पीछे खड़ा छात्र ही उसे सुन पाए। कोई भी छात्र पीछे मुँह करके न बोले। पहला छात्र एक पंक्ति पढ़ेगा उसके पीछे खड़ा छात्र उसे बोलेगा तीसरा छात्र चौथे के लिए उसी पंक्ति को कहेगा। इस प्रकार यह क्रम चलेगा। प्रत्येक दल की पंक्ति का अंतिम छात्र कागज पेंसिल लेकर खड़ा रहेगा। वह उसे लिखता जाएगा। वह उसे लिखता जाएगा। इस प्रकार पूरा अनुच्छेद या काव्य पंक्तियां एक एक करके पढ़ी जाएंगी। अंत में मौलिक काव्य-वस्तु से तुलना करके यह निष्कर्ष निकाला जाएगा कि किस प्रकार अनुमान द्वारा वास्तविक बात रूप बदलती है।

उदाहरण :-

समय ईश का दिया हुआ अनुपम धन है।
यही समय ही अही ! तुम्हारा शुभ जीवन है ॥
इसको खोना स्वयं स्वजीवन को खोना है।
सोकर इसको आयु स्वल्प स्वयमपि होता है ॥

इस प्रकार शिक्षक उपयुक्त अभ्यासों को अपनी शिक्षण विधि में स्थान देकर उसे अधिक प्रभावशाली बना सकते हैं।

उर्मिला मेहता
सरदार पटेल विद्यालय
नई दिल्ली

DO YOU KNOW ABOUT.....

1. **Divasvapna** : By Gijubhai Budheka, National Book Trust, Rs. 17.00.

Gijubhai Budheka (1885 - 1935), a High Court pleader, deeply involved in the education of his son, made an in - depth study of the Montessori method. His experiments in education, which followed, are thoroughly Indian. *Divasvapna*, written as the imaginary story of a teacher who rejects orthodox methods of education, describes these experiments. Easily readable, there are many anecdotes and ideas to set the modern teacher thinking about our present - day educational practices.

2. **What You Can Do For A Cleaner and Greener Delhi** by Maneka Gandhi. Copies available on written request from the Education Officer, National Museum of Natural History, Barakhamba Road, New Delhi - 110 001. A small booklet, aimed at teachers, full of practical ideas on how to "sensitize children to adopt an environmentally conscious life style". Though aimed at the children and teachers of Delhi, the fourth most polluted city in the world, teachers all over India should read the suggestions carefully and bring them to "the active consideration and involvement of children and get them to do all they can. It is their world and only they can decide how to keep it." As Ms. Gandhi says in her foreword: "Protection of the environment and conservation of our natural resources are so important, that they cannot be left to governmental action alone. We are all part of the environment and it is we who use or misuse natural resources."

3. **I Can Speak English, Books 1 - 4**, Fr. Michael Eathers sj, Rs. 6.50 each, Pustak Bhandar, Govind Mitra Road, Patna - 800 004.

These textbooks are, as their title declares, intended to help the learner speak English. The preface and simple instructions, given in Hindi, explain the methodology in detail to the teacher.

The reading is limited in its scope to what can be done in the classroom. It requires the teacher to focus on drilling and correct pronunciation of a small number of structures / sentences. These same sentences can then be read and later written correctly by the student. Simple line drawings illustrate each sentence.

Lessons 1 to 7 of Book 1 introduce writing of the capital and small letters of the alphabet. Thereafter writing exercises are based on the new vocabulary and structures learnt in each lesson.

Book 1 is confined to sentences in the present tense. Book 2 extends the learner's knowledge to the other tenses and enlarges his/her vocabulary. Book 3 based on what was learnt earlier trains students to answer simple questions and draws attention to the order of words in a sentence. Book 4 contains small stories and questions based on them. Direct and indirect speech are now used. Each book contains a vocabulary list.

Based on several years of teaching experience in India, the author intends the series to be useful to those students who lack opportunities to hear, speak and read English except at school.

4. **ANT** — a publication of the Centre for Environment Education, Thaltej Tekra, Ahmedabad 380 054. A delightful eight - page newsletter, printed in two colours, all about ants! No price is mentioned and it is not clear if future issues will focus on ants or other creatures; nor is the frequency of publication mentioned. However readers of Pathways will find it worthwhile to write to CEE and obtain copies of at least this ANT.

5. **TOTTOCHAN**—The Little Girl At The Window

Available from Sahitya Chayan, c/o Cendit, D-1, Soami Nagar, New Delhi - 110017, Rs. 20/- per copy & Rs. 3/- postage charges.

Modern Japanese schools have electronic gates. They shut close the moment the morning bell rings. A few months back a little Japanese girl was crushed to death by one such electronic gate. Her fault? She was a fraction of a minute late for school. The suicide rate of school children in Japan, because of the very oppressive system, is also very high.

As opposed to such authoritarian schools, there existed in Japan a libertarian, free, dream school. Tottochan—is the story of this unusual school, run by an unusual man Kobayashi. This school had no electronic gates. Instead, at its entrance stood by two blossoming trees, with a small board nailed across them. TOMOE GAKUEN—the name of the school was written on it. There were no drab buildings. Instead, six old railway coaches, bought in an auction, were the classrooms. One of these coaches was converted into a library. The first remark which, Tottochan—the authoress, as a young girl, made to Kobayashi was, "What are you, a schoolmaster, or a stationmaster"?

Tottochan, as you'll read in this remarkable book, was expelled from an earlier formal rigid school, because she was too curious about things. But Tottochan liked Kobayashi and the enchanting rail school right from day one. All the fifty children had lunch together. While they ate Kobayashi would peep into every lunch box to ensure that they had, 'something from the sea' (fish) and something from the hills (fruits, vegetables). The principal requested the parents to send their children to school in old and worn clothes, so that there was no fear of soiling or spoiling them when the children climbed trees and rolled in the mud.

Kobayashi did not believe in teachers with formal college degrees. Once he brought in an

experienced farmer and told the children that he was to be their agriculture teacher for that month. Kobayashi thoughtfully designed competitive games, which ensured victory for the physically handicapped children. Of course, these children felt terribly proud and happy on winning. What were the prizes? Red tomatoes, juicy carrots and green spinach.

Tottochan is a series of such engaging and joyous recollections of this remarkable school near Tokyo, during the II world war. In 1981 when the book was first published in Japan it won the hearts of millions of people of all ages and made this book a runaway best seller. It broke records of all publishing. In the very first year in Japan it sold 4.5 million copies. Today its sales exceed 7 million copies. Imagine every twentieth Japanese buying a copy of Tottochan! No book, in the whole history of education has ever sold so many copies.

This low-priced Indian edition is to be heartily welcomed by all parents and teachers. Hopefully, the Indian edition will help give a spurt to more regional language translations of this world class educational experience.

Arvind Gupta
C 7/167, SDA
New Delhi-110016

6. For those of you who are too lazy or diffident about making your own puppets, Transworld Enterprises, 20 Bungalow Road, Delhi 110007 offers a set of 19 glove puppets for Rs. 1000/-. Made of gaily coloured, washable material, and neatly finished, these are sure to add enjoyment to Storytelling Sessions in pre-primary classes. You can choose from a range of 21 items, which includes a monkey, teddy and koala bears, a tiger, a parrot, an elephant, a duck, dogs and other animals. Contact Ms Ravinder Sachdev at telephone numbers 251-9375 and 291-8010.

Answers to Tailpiece

1. **Occupy Yourself** Reading from left to right, the professions are gaoler, welder, warder, hatter, airman, editor, priest, singer, tailor, dancer, trader, artist, docker, parson, warden, tutor, mason, nurse, diver, baker, dyer, actress, teacher, dentist.
2. **What's What?** tomorrow; breath; sponge; silence; their own nose; a right angle; your future: pen.
3. Yvan.

७. हिन्दी में नए रोचक पुस्तकें -

बाल कथा के तीन भाग — बातूनी गौरेया, चूहिया लाई मटर का दाना व हरे-भरे ये पेड़ पित्तमह पापने घाप में जानवर्धक, प्रसूते और अनुपम हैं। छोटी-छोटी कथाओं के माध्यम से विभिन्न पक्षियों, पेड़-पौधों तथा पर्यावरण की जानकारी अत्यन्त रोचक बन पड़ी है।

कहानी के ताने-बाने में बुनी गई सामग्री बच्चों में सहज ही जिज्ञासा पैदा करती है। सरल व स्पष्ट भाषा शैली ने उसमें चार चांद लगाए हैं। ज्ञान के साथ-साथ बच्चे कितने ही नए शब्द जैसे— बिरंगा, समिधा, बन्दनवार, वेलपत्र, रेशम, मनोहर, फलियाँ आदि सीख जाएंगे।

रूपसज्जा व प्रस्तुतीकरण पाठक को मोह लेता है। रंग-बिरंगा सुन्दर चित्रांकन तो बरबस ही अपनी ओर आकर्षित करता है।

मेरे प्रिय गीत व रंग-बिरंगे गीत छोटी-छोटी कविताओं के संग्रह हैं। बच्चों के मन में उठने वाले हर सारे प्रश्नों—मेरी परछाई क्या है? भगवान कौन है? चाँद, सूरज, तारे, गर्मी, सर्दी अलग-अलग क्यों? आदि का सुन्दर समाधान प्रस्तुत हुआ है।

इन नन्हीं-मन्हीं कविताओं में बहुत-सी वैज्ञानिक जानकारी मिलती है। बच्चों के कोमल मन में उठने वाली उषल-पुषल को इन कविताओं के माध्यम से अभिव्यक्ति मिली है, जिसे पढ़कर बच्चे संतुष्टि का अनुभव करेंगे।

इन सृजनात्मक व रोचक पुस्तकों में इतनी अच्छाइयाँ हैं कि एकाध कमी खटकती नहीं है, फिर भी अशुद्ध वर्तनी-ठंडी, कंधी आदि से बचा जा सकता है। चाहिए-चाहिये, गए-गये आदि में एकरूपता होनी चाहिए। विशेषरूप से इतने छोटे बच्चों की पुस्तकों में चाहिए, गए का ही प्रयोग हो तो अच्छा है।

'मेरे प्रिय गीत' — 3 में 'सातुराम' कविता का कथ्य बच्चों के अनुकूल नहीं है। मरा, जलाया जैसी बातें कोमल मन को प्रभावित कर सकती हैं।

सम्पादक :— मधुबन एजुकेशनल बुक्स, विकास पब्लिशिंग हाऊस (प्रा०) लि०, १७६, सस्जिद रोड, जगपुरा, नई दिल्ली-११००१४

अनुराधा
सरदार पटेल विद्यालय,
नई दिल्ली।

TAIL PIECE

1. Occupy Yourself in a professional way trying to unravel the 24 different occupations listed here.

GAFORE
MARINA
RIALTO
CORKED
MOANS
DREY

LEWDER
RIOTED
CRANED
APRONS
RUNES
CASTERS

REWARD
STRIPE
RETARD
WANDER
DRIVE
HECTARE

THREAT
RESIGN
STRAIT
TROUT
BREAK
STINTED

2. What's What : Here are some questions to make you think, What is it :

- that everyone believes is coming but never really arrives ?
- that you can't hold for half an hour, even though it is lighter than a feather ?
- that is full of holes, but still holds water ?
- that breaks when you name it ?
- that everyone, no matter how careful, always overlooks.
- that can be right, but never wrong ?
- that is always in front of you, but can never be seen ?
- that is large enough to hold a pig, yet small enough to hold in your hand ?

3. Three Sons : I have a Russian friend who has three sons. The first called Rab became a lawyer. The second called Ymra became a soldier. The third became a sailor. What was he called ?

Answers on page 15